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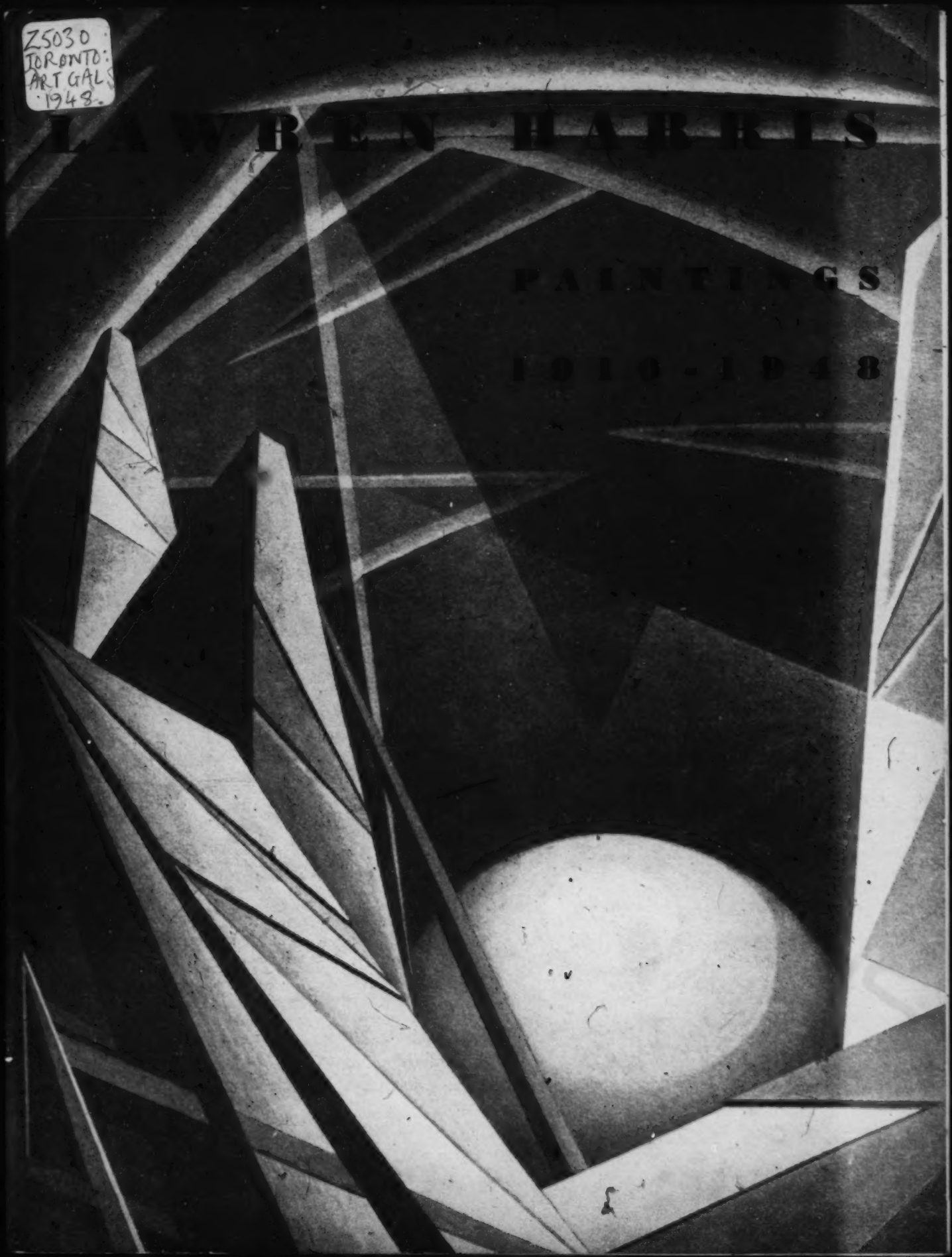

LAWREN HARRIS

PAINTINGS

1910-1948

COURTAULD INSTITUTE OF ART.

UNIVERSITY OF LONDON.

Presented by

Mrs Murray

LAWREN HARRIS

PAINTINGS

1910-1948

CATALOGUE OF AN EXHIBITION ORGANIZED BY THE ART GALLERY OF TORONTO FOR OCTOBER-NOVEMBER 1948 AND CIRCULATED BY THE NATIONAL GALLERY OF CANADA

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57 P.G.T.

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ACKNOWLEDGMENTS

IN this, its first attempt to organize a comprehensive exhibition of the work of a living artist, the Gallery wishes to express its gratitude to all who were concerned; to the lenders of paintings, whose generosity made the whole idea possible; to all those who have co-operated with advice, information and criticism; and to Lawren Harris himself, who appears in a dual role, as lender and subject. As the first he has been most generous; as the second most co-operative.

The idea behind the venture is essentially this: that the subject should be a Canadian artist who has won general recognition over a period of years both with his colleagues and the interested public and who has either by his professional work or outside it, or both, had some influence on the development of art in Canada.

Before the final choice was made by the Gallery it took the precaution of taking the O.S.A. into its confidence and received, in consequence, its enthusiastic support. We hope that this will be the first of many equally happy experiences.

Particularly we wish to thank A. Y. Jackson for his delicate and illuminating foreword, and Sydney Key, the Curator, for his able organization of the exhibition and construction of this catalogue.

LAWREN HARRIS

A BIOGRAPHICAL SKETCH

THE Arts in Canada have not been the vital force that they are in some countries.

Here the growth has been slow, retarded always by matters which seemed more urgent. We have believed that later on there would be more time. After almost everything else has been achieved, then we should consider the arts and in due course the painters, the poets and the composers would come along and create for us art worthy of our state.

To the general apathy or the mild interest in art of a traditional nature, the earlier painters had responded by painting pictures of the Canadian scene which closely resembled the importations from Europe, and they were commended for painting like Corot or Constable or Millet. Until the beginning of this century there was little effort to draw inspiration from our own country.

The first departure came with two Montreal artists, Maurice Cullen and James Morrice who, enlightened by their training in France, brought a breath of fresh air into our stuffy conventional exhibitions. But Montreal went on buying Mesdag, Mauve and Maris and other Dutch painters and boasted of being one of the great centres for such commerce.

In 1910 the Royal Canadian Academy sent an exhibition to England. The press commented on how little attempt there was to interpret our own country and how derivative most of our painting was.

Corot's remark that, "those who follow are always behind", could have applied to Canada. Art here was a social function. People collected paintings for the prestige it gave them and the fancy prices they paid were discreetly divulged.

One collector there was, Sir Wm. Van Horne, one of the first persons in America to realize the importance of Cezanne, Renoir, Lautrec and other moderns, and to our shame we made no effort to keep his collection in Canada. Although there were few examples of modern European work to be seen in Canada, the younger artists of forty years ago were well aware of the changes taking place. Most of them had been to Europe. In Paris one could always find young Canadians at Julians or the École des Beaux Arts.

They returned home to a country where art was not taken seriously and wherein modern painting was eyed with considerable suspicion, so the problem of making a living by painting pictures was not a cheerful prospect particularly if the artist had any ambition to explore the wilderness.

The Toronto artists were no strangers to the north country. Many of them had made canoe trips and camped and fire ranged and made sketches but their art outlook expressed little sense of adventure.

In some of J. E. H. MacDonald's early work, there is a feeling for homely native scenes, the picket fence, the woodpile and the farmyard, ploughed fields, elm trees and dark pines. It was a sign of departure from the accepted formulas. About 1911 I received a letter from him expressing his ideas about art in Canada. What he visualized was what later on we to a great extent realized.

What to paint and how to paint—in the 1922 catalogue of the Group of Seven we read "New material demands new methods and new methods fling a challenge to old conventions". Harris and MacDonald had seen a Scandinavian exhibition in Buffalo in which similar motives to our own were painted with much more vigour and imagination than was to be found in our work.

"Free yourself from dead rubbish, let us love the living", says Goethe. It was such a feeling that impelled the artists to take to the woods and the lakes with plenty of gay colours and the determination to paint our own country in our own way.

However, one may regard the part played by the Group of Seven (known too as the Algonquin Park School, the Hot Mush School and written of by F. B. Housser as "A Canadian Art Movement"), it cleared the ground of a lot of mushy sentimental ideas about Art in Canada. It freed us too from the stale conventions long accepted in academic circles and did much to make us conscious of the wealth of motives in our own land.

Lawren Harris, after a year at the University of Toronto, had gone to Europe to study art. There seems to have been some question whether he would become an illustrator or a painter. He made a journey to Palestine with Norman Duncan to make drawings for a book the latter had written, then to the lumber camps in Minnesota to illustrate an article in Harpers. After that he confined all his efforts to painting. In the various phases his work has gone through it has in turn been the most admired and most detested painting of any member of the group.

Toronto houses and back streets were his first discovery. An early painting "The Corner Store" won a popularity contest at an O.S.A. exhibition. The "old house"

period in the beginning was gay and picturesque, giving way to gentle satire as he turned to the banalities of the suburban homes around Toronto. Then finally with "Black Court, Halifax" and "Minas Houses, Sydney" there is a sharp protest that there should be such dismal poverty in a land so bountiful as ours. But Harris was not simply concerned with his own development. The artist works best when he has friends with the same faith and convictions working with him.

Before there could be any general progress it was evident that a centre was needed. Most of the artists could paint only on week-ends and holidays and in small and poorly lighted quarters.

Harris had the means and with his good friend, Dr. Jas. MacCallum, they financed the erection of "The Studio Building for Canadian Art".

Then came the question of tenants. Harris, always the optimist, held the belief that if the conditions were favourable the results would be assured. Arthur Heming, who had spent much time in the Barren lands and other places up north, would be a key man, but he settled down to make pencil portraits of beautiful women.

Curtis Williamson had been painting low-toned old masterish pictures. He moved from his dark little studio in the Arcade, shut out most of the light in his big new studio and continued painting as he had always done.

J. W. Beatty, stirred at first by the enthusiasm of his younger confreres, soon lost all sympathy with their modern ideas.

J. E. H. MacDonald, who had been working for years as a commercial designer, at forty years of age found himself free to devote much of his time to painting. It released a flood of creative energy that placed him in the front rank of Canadian artists.

Similarily with Tom Thomson, who was a kind of protégé of Dr. MacCallum. It took a lot of persuasion to induce him to drop his job at the Grip Company where he had worked along with MacDonald as a designer, but the doctor guaranteed his expenses for a year if he would take a studio. The doctor then hunted me up where I was living in a shack on an island in the Georgian Bay and made me the same proposition. In January 1914, we all moved into our new quarters and got to work.

There were lively interchanges of opinion. There was the stimulus of comparison and frank discussion on aims and ideals and technical problems which resulted

in various experiments. One of Harris' efforts to get vibrant colour was to drag his brush quickly through three or four colours and slap it on the canvas. Among ourselves it was known as "Tomato Soup".*

Broken colour, bolder pattern, freer interpretation of nature, away from the cows and sheep and windmills of the connoisseurs.

By the end of the year there was a definite advance. Lismer had painted the "Guides Home", a lively impressionistic canvas. Thomson had broken away from his careful transcripts of nature. With his knowledge of design he had found a new sense of freedom in the portrayal of his country. Gay and sombre and solitary, he felt its every mood and recorded it with perfect understanding.

Harris and I had written letters to the press decrying the National Gallery for their neglect of Canadian Art. Sir Edmund Walker, who was chairman of the trustees, instead of being annoyed came round to the Studio building to find out what we were grousing about. When Harris told him about our ambitious ideas, he said that was what he wanted to see, too, and at the end of the year the National Gallery bought several of our canvases and became our staunch supporters.

During this time Harris was a most active person, working on new themes, stirring up controversy, planning exhibitions and showing a boundless faith in humanity, which was justified in our case to the extent that we produced a great deal of work.

The War soon curtailed our activities. Harris enlisted and was sent to Camp Borden as a musketry instructor. Here his creative mind devised means of speeding up training with more realistic targets, Fritzies that popped up and disappeared and other innovations. But the military mind was not even amused. MacDonald made a stir with his "Tangled Garden" in 1916.

Thomson with only his friend the doctor to urge him on, continued his amazing and brief career. When he was drowned in the summer of 1917 it was a great loss to Canadian Art.

Varley went to France for the Canadian War Records and made devastating comments on the glory of war.

Lismer went to Halifax to take over an Art School and I went overseas in the infantry.

Before the end of 1919 we were making plans to extend operations with a box car expedition up the Algoma Central Railway. The hills and wild rivers of Algoma became the inspiration for many exciting canvases.

*This picture is No. 4 in this catalogue.

In the box car with the stove to keep us warm, the discussions and arguments resumed on Whitman, Mary Baker Eddy, Madame Blavatsky, Cezanne and Van Gogh, until late in the night.

It was Algoma that provided MacDonald with the subject for his finest canvases "Fall of the Leaf", "Solemn Land", "Gleams on the Hills"; like tapestries he worked out his designs in reds and gold and purple.

Harris was tending towards bold simplification and this opulent heavily wooded country was difficult for him. He needed more space and he found it on the North shore of Lake Superior and it was the North shore that brought the wrath of the critics down on us.

In 1920 we had loosely organized ourselves into the Group of Seven, Harris, MacDonald, Lismer, Varley, Carmichael, Franz Johnston and myself. Our first exhibition at the Art Gallery of Toronto was not well received but shortly after an invitation came to send it to a number of important art galleries in the United States and the very cordial reception given to our work encouraged us to continue.

The North shore is a vast stretch of rocky hills and islands. Much of it had been burnt over years before so there was much open country. We spent many autumns there, camping in all kinds of weather, arriving when the leaves were beginning to colour and by the time we left the trees were bare and the first snow flurries had come.

We became expert campers and made our tent snug against wind and rain. The elements in that country could break loose with wild and malicious fury.

Harris' cheerfulness was rather trying. He had a habit of getting up before daylight. With the rain pelting on the tent you would hear him getting the fire going and making a lot of clatter with pots and pans. Then, "come on get up, its clearing", and we would start off in the rain. When about three days later it cleared up, he would take the credit for it. "I told you it was clearing." Where there were sand beaches we would run and flop into Lake Superior, but I did not follow him when during one cold spell he chopped a hole in the ice of a creek and let himself in. The open spaces were covered with huckleberry bushes which turned crimson and often the berries would last well into October.

We built big stone fire-places and would sit 'round the fire at night arguing and planning the next day's sketching. Then we would take the hot embers and fill a trench in the tent between our sleeping bags. Later we got a folding stove. It was more practical but less cheerful. Harris called it the "Gloom Box".

It was this country that gave Harris the motives for many of his best known canvases. There was a feeling of space, dramatic lighting, the stark forms of rocky hills and dead trees and beyond, Lake Superior, shining like burnished silver. However bold the artist's conception of it was, it seemed inadequate.

But the effect upon the critics and the public was disturbing. MacDonald's "Wild River" and Lismer's "September Gale" had caused alarm, but these canvases of Harris, one critic moaned, were going to discourage immigration to Canada. There were wails about "Art gone mad", appeals for a return to sanity and one writer denounced the whole movement as "A single narrow rigid formula of ugliness". However, at the Wembley Exhibition, to which a number of these canvases were sent, the British were not alarmed at all and the independence of the Canadian painters was warmly approved of.

The Rocky Mountains have always been a challenge to our painters. Few of them have enhanced their reputations by depicting them. The late Dr. Coleman took violent exception to the liberties Harris took with geology, but a couple of months at Jasper improved our camping technique and made us active and tough as mountain goats. We would make camp at the timber line and from there climb a thousand feet or so and find miles of undulating country to roam over. When sketching, we would often have to build stone shelters to break the biting winds. We were strong on tea. At the timber line we would fill our pack sacks with dry sticks. One occasion I remember, it was raining and being on a great waste of shale could find no water. Finally we found a baby glacier and caught the drip off it. Then taking turns at blowing on the fire and holding a raincoat over it, with the last stick it boiled and we threw the tea in, emitting feeble little cheers.

And the night at the Tonquin, with the game warden Goodin. He was not over friendly until Harris made some remark about Theosophy. He could not do enough for us after that. On a dark night with the rain beating on the roof of the shack we heard a holler outside. Two bedraggled individuals with a train of pack horses. One was a cook and the other a packer. We gave them shelter and a grand dinner was served. Over a roaring fire they hung their clothes to dry. The cook we found was an Oxford man, our warden a graduate of London University. We talked Art, Music and Philosophy far into the night and were just starting on the cosmic consciousness when Harry the packer and I fell asleep. One impressive canvas Harris painted from this trip was "Maligne Lake". His further experiences in the mountains carry him on inevitably towards abstraction. "Mountain Forms", perhaps his most important painting of this period is a formalized design, a great pyramid of converging planes, based on nature but not at all constrained by actuality. This same attitude of mind is reflected in his Arctic pictures. We went north on the "Bertha" in 1930 to Greenland, Ellesmere Island and west almost to Melville.

A writer in the New Statesman commenting unfavourably on a Canadian exhibition declared "A thinly populated country with a rigourous climate, Canada is unfortunately situated for the production of the visual arts". This would infer that nothing could be done with the Arctic, yet out of this remote lovely wilderness Harris found many intriguing subjects in the mountainous coastlines, glaciers and icebergs, fog banks and strange bleached effects of light.

This was almost the last phase of painting from nature. His interest had been turning towards non-objective art which now he studies with the same devotion and singleness of purpose that has made him one of the most influential figures in Canadian art circles.

In shaping the course of Canadian art by his goodwill and enthusiasm he has encouraged and given practical assistance to many other artists. He does not believe that artists should lead obscure and humble lives, but rather that it is a reproach to a country to show no concern for its artists. With Dr. Banting, he believed "That no country can afford to neglect its creative minds".

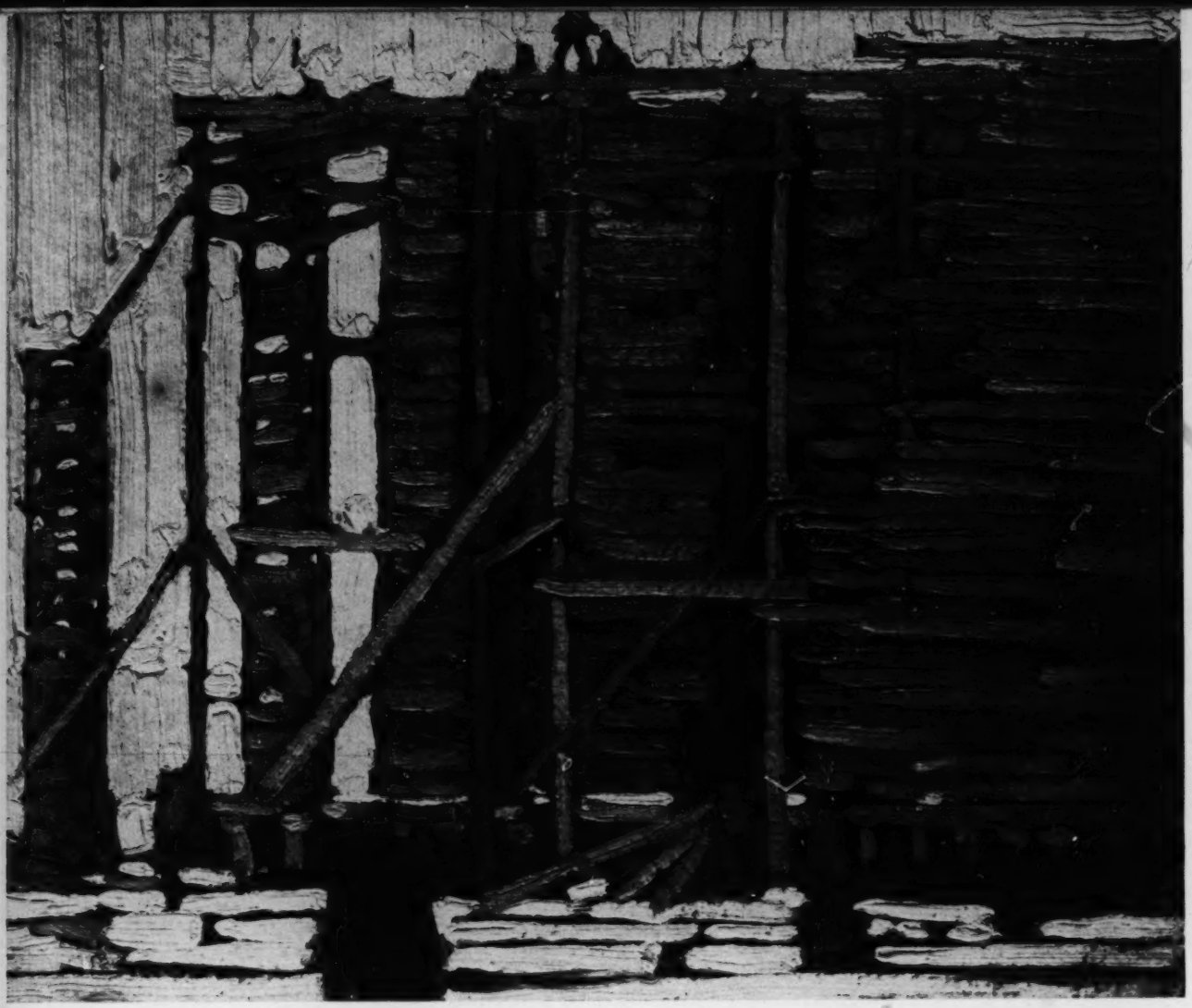
A paragraph of an early Group of Seven manifesto expresses his ideas. "The Group of Seven has always maintained for themselves and others the right to freedom of expression, believing that only in diversity of outlook will there be a widespread interest in the arts of this country. While it believes that faction is a healthy sign it has no quarrel with any individual artist, critic or society of artists. Its members are a group of serious workers imbued with a creative idea and seeking to practise it."

Of course if a critic or a stuffy Art Society got an occasional bump, that was their look-out.

Harris was one of the chief organizers of The Federation of Canadian Painters. He made a valiant effort to impress on the government the need of cultural centres in Canada. He paints, he plans, writes, broadcasts and lectures. He is always the happy warrior who strives in a worthy cause.

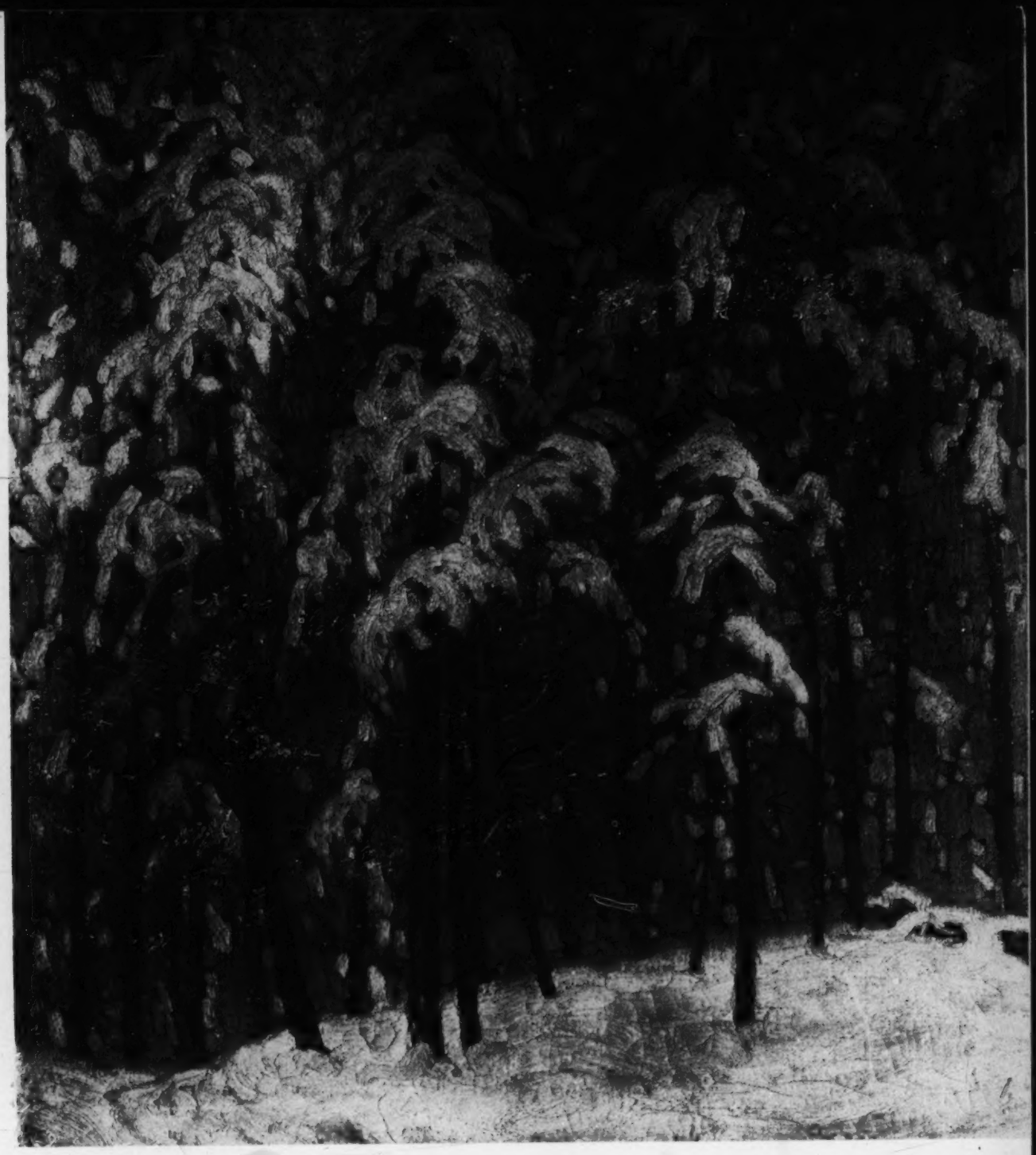
1

HOUSES, RICHMOND STREET, TORONTO, 1911. Cat. No. 3.



2

BUILDING THE ICE HOUSE, HAMILTON, 1912. Cat. No. 100.



3

WINTER WOODS, 1914. Cat. No. 5.

4

THE BARBER SHOP. Cat. No. 404.

5

RETURN FROM CHURCH. Cat. No. 14.

AUTUMN, ALGOMA, 1920. Cat. No. 13.

7

BEAVER SWAMP, ALGOMA, 1920. Cat. No. 15

8

ELEVATOR COURT, 1921. Cat. No. 21.

9

ABOVE LAKE SUPERIOR. Cat. No. 32.

10

LAKE SUPERIOR. Cat. No. 34.

11

LAKE AND MOUNTAINS. Cat. No. 40.

12

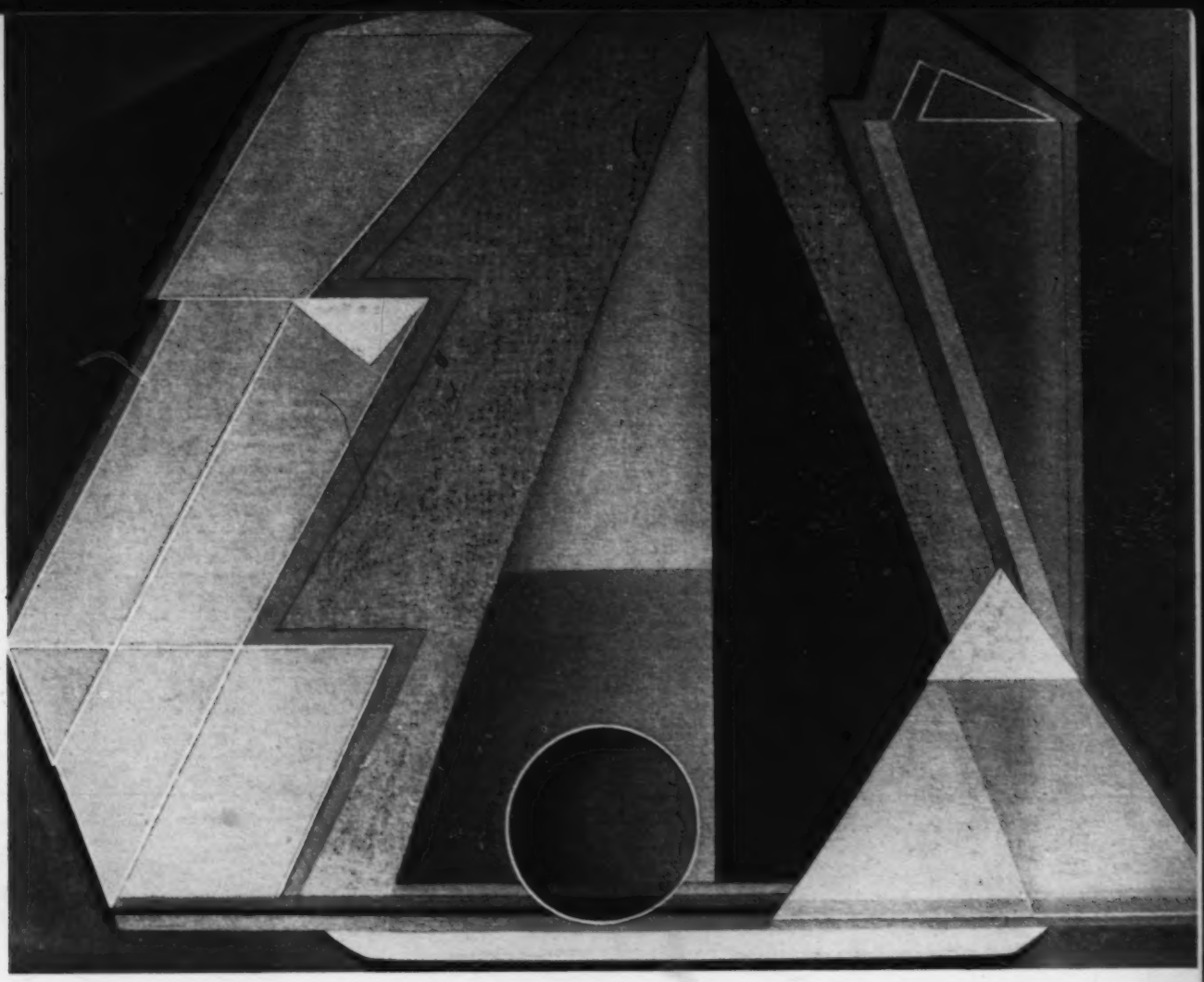
NORTH SHORE, LAKE SUPERIOR. Cat. No. 44.

13

ISOLATION PEAK. Cat. No. 33.

14

ICEBERGS AND MOUNTAINS, GREENLAND. Cat. No. 37.



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ABSTRACT PAINTING. Cat. No. 73.

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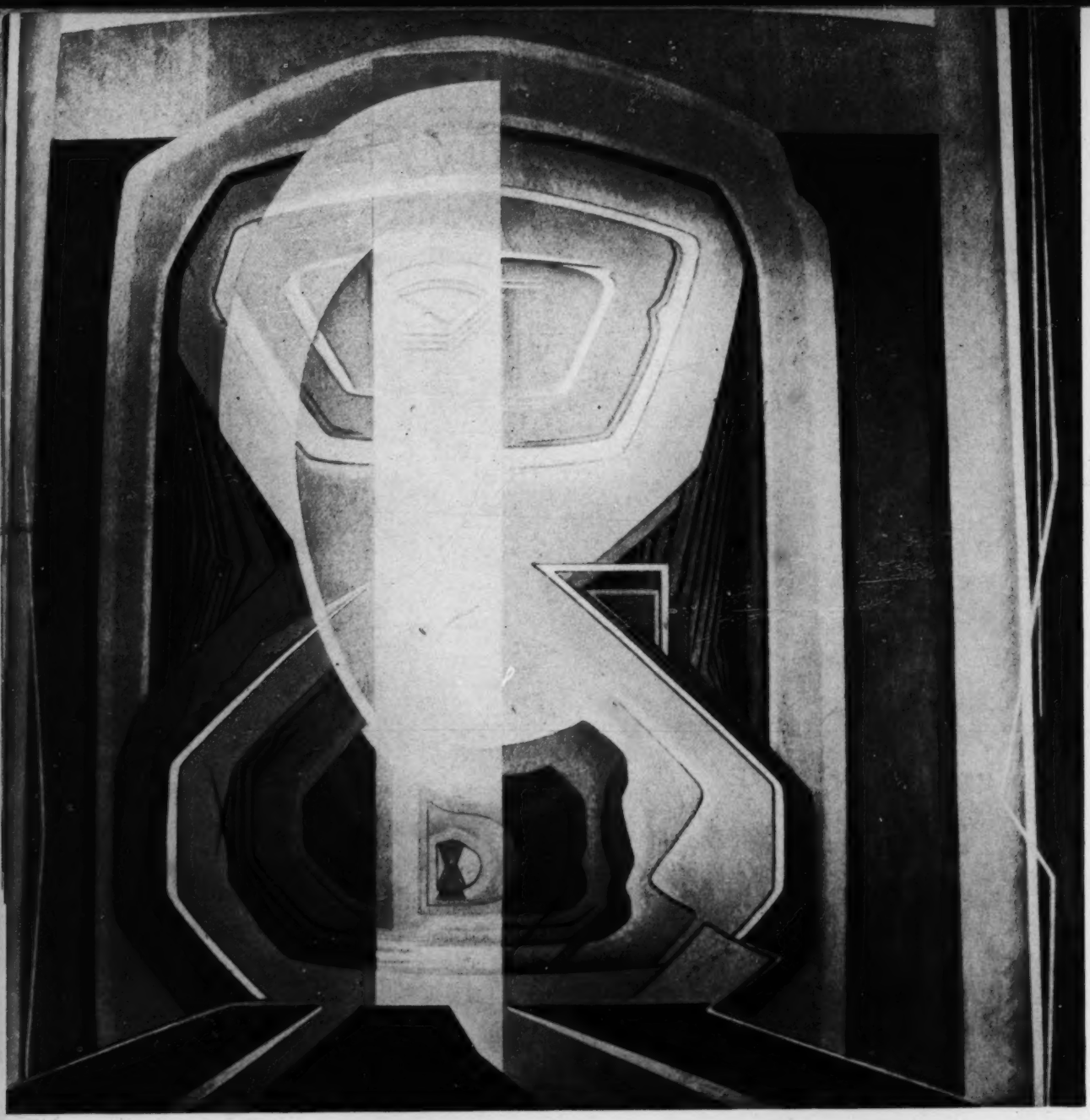

16

ABSTRACT PAINTING. Cat. No. 65.

THE PAINTINGS

TO divide the work of Lawren Harris into periods appears a simple problem at first glance for the pictures fall neatly into convenient classifications of time, type and place. Paintings of houses appear from 1910 to 1926 and then vanish; decorative landscapes run parallel for seven years beginning in 1914 and then end abruptly to give way in succession to monumental canvases of Halifax and Lake Superior, the Rocky Mountains and the Arctic. From 1933 to 1936 no new pictures are exhibited; from 1937 until to-day there are abstractions. Divisions between categories are as sharp as the lines of an engineering draughtsman and the pattern as obvious as a diagram.

To some extent the pattern may be true. The sudden complete changes suggest that Lawren Harris is not hampered by uncertainties and backward glances but is decisive and whole-hearted. Preoccupations with given types of painting at fixed times argue tenacious singleness of purpose through either enthusiastic convictions, strong will power or determination, or all three. But essentially the pattern is surely false. A painter is not a machine that mass-produces on designs supplied and withdrawn without notice, or a god that works miracles. He is human and what he paints to-day is conditioned to some extent at least by what he painted yesterday. It is not surprising then, that closer scrutiny of the paintings reveals a continuity of development that enlivens the diagram with meaning.

For what is to follow, the worst as well as the most promising of earlier works, though embarrassing to the artist, may be significant. The illustrations for Norman Duncan's "Going Down from Jerusalem" and stories in Harper's Magazine may be technically feeble (the artist himself insists that these were the world's worst illustrations) but as a forecast of the future they are interesting. The brooding Arabs who fill these pages are not just belated offspring of nineteenth century romanticism, they are also the ancestors of those meditative townsfolk who later inhabit paintings of the Ward. The artist's desire to go beyond the outer appearances of his subjects towards an inner life that is basically mysterious is patent in these beginnings and lasts. Later it will make no difference if the subject is landscape instead of people; he will still seek to express with the greatest possible immediacy of effect the underlying character of what he sees. And it is still his aim in the abstract paintings to "express the motivating spirit in nature" and give "statements of ideas and intimations of a philosophic kind in plastic, aesthetic and emotive terms".

By 1912 the technical weaknesses and obtrusive literary content of the illustrations had disappeared. In a small oil sketch of that year, "Building the Ice House, Hamilton" (*Plate 2*) the brush moved with sureness of direction, arranging full loads

of pigment in intricate patterns. Its understanding of flat decorative composition and capacity to suggest a mood rather than tell a story or merely describe a scene would probably have made the painter welcome at the Cafe Volpini in Paris for an evening of discussion with Bonnard, Vuillard, Maurice Denis and the other Nabis—could he have shown it to them in the 1890's—or to the studios of more recent artists who owed them respect. They would have appreciated many of its features: the viewpoint chosen from a position near the base of a high object so that it blocked a low horizon and presented a broad surface to the picture plane, thus partially solving the problem of flatness without undue violence to nature; the building's complex silhouette of broken contours and pierced openings providing a variety of flat shapes; the alteration of natural colour and descriptive drawing to arbitrary blues and yellows and wilful contours which both weave the pattern and evoke a mood; the mood itself, an unresolved contrast of the pleasant and the sad. Here was one who would agree a painting was basically "a flat surface covered with colours in a certain order" and an expression of personal feeling.

If any comment had been made by the Nabis it could only have been encouragement to continue in the direction taken, and this, at any rate, is precisely what Lawren Harris did. He paused first for brief experiments in impressionist technique which demonstrated the potentialities of colour and an enriched palette. Moreover, more prolonged investigation would have been a waste of time for the complete submission to nature in all her details of lighting and casualness of grouping, the contentment with pleasing sensual data which Impressionism required, would have been profitless to a hand eager to train itself in stylizations. There were also exercises in handling new motifs: the first years of the war saw canvases of snow-bound woods in which fir trees reduced themselves to tapestries as readily as crumbling walls (*Plate 3*). The main advances however, were in the house paintings in which the results of these experiments were incorporated. Colour, tone and arabesques of line drawn from the dilapitated buildings and naked trees of the Ward, became more subtle and varied or, on occasion, bolder, until they reached their furthest development in sketches like Dr. Wright's "The Barber Shop" (*Plate 4*) and larger canvases such as Mr. Fraser's "Houses Chestnut Street" and "Return from Church" (*Plate 5*). They were demure, satirical, uncanny and frankly good-humoured by turns, but all gave expression to the unexplained contradictions he found in the slums, the good in evil, the beautiful in ugliness.

In 1919 a box-car trip northward with J. E. H. MacDonald and other members of the nascent Group of Seven introduced him to new subject matter. At first Algoma was baffling. The chaotic variety of the woods, the deep panoramas of lakes and hills, bold in colouring, were too strong for a fastidious vision developed in the city and thus in some instances he was content to see with MacDonald's more all-embracing eyes. Gradually, however, the new countryside was reduced to order in increasingly bolder simplifications. A personal stamp is given to the

symbols of faith in nature employed generally by the Group: lonely pines before a lake; hills encircling water studied through a screen of trees; trees and bushes in the foreground backed by steeply rising and beyond (*Plate 6*). In the still more individual "Beaver Swamp Algoma", (*Plate 7*), dim evening light blots out distracting detail, points up the tracery of dead cedars and imparts breadth.

Algoma was not as important for Lawren Harris however, as it was for other members of the Group. By the end of 1920, the year of "Cedar Swamp Algoma" the others had largely solved the problems involved in a style more vigorous and epic in intent. It was the year of Arthur Lismer's "Rock, Pine and Sunlight," and J. E. H. MacDonald's "Solemn Land" would follow immediately in the exhibitions of 1921. Halifax and then Lake Superior were needed to accomplish for Harris what Georgian Bay and Algoma had done for the rest. Before the trip east, there were many indications that a style still essentially flat and decorative was proving inadequate. Unrest and dissatisfaction began to appear in the assertive deformations of natural shapes in "Island, MacCallum Lake" (*Cat. No. 18*) and the darkened skies of "January Thaw" (*Cat. No. 17*). These qualities marked the abandonment of the old position and a searching for a new, more serious in understanding and more forceful in expression.

The houses in Halifax, Glace Bay and Sydney were no longer picturesque decay as they had been in Toronto, but living poverty, a discovery outrageous to a sympathy that would still see in their inhabitants a basic human nobility. More substantial pictorial structure was demanded at once and fat pigment, a sturdy definition of simple three-dimensional forms, deep recession and dramatic contrasts of tone and colour were brought into service in "Black Court", and "Elevator Court, Halifax" (*Plate 8*).

New standards of composition were thus established and prepared the way for Lake Superior. Here, however, Harris went further in applying the new rules with unyielding discipline and in rejecting the disturbed humanitarianism of the eastern pictures, in favour of detached, firm statements of law and order. The clear-cut natural forms of islands, bleached tree stumps and rocks in the spacious settings of the North Shore submitted themselves to this discipline with an air of consent and the unforced simplicity of "Above Lake Superior" (*Plate 9*) and "Lake Superior" (*Plate 10*) were the resulting gain. With the former Harris created one of the pictures now famous, like MacDonald's "Solemn Land", Varley's "Georgian Bay", and Lismer's "September Gale", as a symbol of the Group of Seven and a Canadian attitude toward nature.

Tension and more rigid simplifications as well as heightened drama in lighting mark the later canvases of Lake Superior and the Rocky Mountains. The changes in outlook can be measured by comparing any of the last house paintings which date

from these same years, with those preceding the visit to Halifax. Or, touching only the high points, its progress can be followed through a series of pictures like "Lake and Mountains", (*Plate 11*), "North Shore, Lake Superior", (*Plate 12*), Mr. McLaughlin's "Pic Island", and "Isolation Peak" (*Plate 13*). The expression of an ever-widening conception of cosmic order with the force of revelation is a constant artistic problem. Simple definitive shapes like spheres and pyramids, vertical and horizontal lines and semi-circles, all of immaculate precision are used more and more frequently, emerging in the tops of mountains in sharp points as if the essential structure of the mass would free itself of all encumbrances. Finally, after a brief interlude in the Arctic scenes, this happens in the abstract paintings. Lines, colours, shapes and textures are relieved of all responsibility towards the world of common experience and are made free to devote the whole of their electrical energies to the direct statement of visions. (*Plate 16.*)

Of the abstract paintings Lawren Harris himself makes the following statement which should do much to refute the charges of insincerity and deliberate unintelligibility which are commonly levelled at this type of painting:

"Abstract paintings are of two kinds.

"One kind is derived from the accumulated experience of nature over many years. In these the endeavor is to embody and concentrate this accumulated experience in organization of line, mass and colour in such a way that they express the motivating spirit in nature. The purpose in this is different from landscape painting. It has to do with movements, processes and cycles in nature. One abstract painting of this kind thus may convey more than is possible in a representational painting. The second kind of abstractions aim at statements of ideas and intimations of a philosophic kind in plastic, aesthetic and emotive terms. For myself every abstraction I paint has its source in an idea. This idea, whatever it may be, cannot be put into words and at the beginning of the painting is rarely clear. It becomes clear and objective throughout the process or evolution of the painting. The result is an epitome of a long subjective experience which cannot be explained. It can only be experienced and then it should elucidate itself through the language or idiom of the painting.

"My purpose in attempting to paint abstractions is that there is at once more imaginative scope in this way of seeing and painting and a more exacting discipline. Also, for whatever it may be worth, I have had ideas insistently forming which could not be expressed in representational terms.

"The reason I do not use titles for abstract paintings is that it is impossible to get their meaning into words. A title, therefore, is likely to interfere with the onlooker's direct response."

CATALOGUE

Unless stated otherwise the pictures are from the collection of the artist.
Dimensions are in inches with height preceding width.

PAINTINGS

Materials are oil on canvas

1. HOUSES, WELLINGTON STREET, WINTER
Dated 1910. 25 x 30.

2. THE EATON MANUFACTURING BUILDING, TORONTO
Dated 1911. 30 x 29½.

3. HOUSES, RICHMOND STREET, TORONTO
Dated 1911. 30 x 32.
Exhibited Canadian National Exhibition 1912, catalogue No. 292, illustrated.
THE ARTS AND LETTERS CLUB, TORONTO
Plate No. 1

4. LAURENTIAN LANDSCAPE
Dated 1913/14. 30 x 34¾.

5. WINTER WOODS
Dated 1914. 40 x 32.
COLLECTION COLONEL J. E. OSBORNE, TORONTO
Plate No. 3

6. WINTER WOODS
Dated 1915. 47¼ x 50¼.

7. SHACKS
Dated 1917. 42 x 50¼.
THE NATIONAL GALLERY OF CANADA

8. OUTSKIRTS OF TORONTO
Dated 1918. 32 x 37.

9. HOUSES, CHESTNUT STREET, TORONTO
Dated 1919. 32 x 36.
COLLECTION J. C. FRASER, ESQ., TORONTO

10. RED HOUSE AND YELLOW SLEIGH
36¼ x 50.
A sketch for this composition is owned by The Art Gallery of Toronto.

11. VACANT HOUSE IN THE WARD
Dated 1920. 34 x 36.

12. SIDE STREET
36½ x 44.
Exhibited Ontario Society of Artists 1920, No. 60 (as "Morning Sun, Winter"), illustrated.
DETROIT INSTITUTE OF ARTS

13. AUTUMN, ALGOMA
Dated 1920. 40 x 50.
WYMILWOOD, VICTORIA UNIVERSITY
Plate No. 6

14. RETURN FROM CHURCH
40 x 48.
Plate No. 5

15. BEAVER SWAMP, ALGOMA
Dated 1920. 47 x 55.
THE FACULTY UNION, HART HOUSE, TORONTO
Plate No. 7

16. A STREET IN BARRIE
36 x 44.

17. JANUARY THAW
Dated 1921. 42 x 50.

18. ISLAND, MACCALLUM LAKE
Dated 1921. 30 x 38.

19. EVENING, NORTHERN LAKE
Dated 1921. 32½ x 39½.
COLLECTION MRS. E. G. LONG, TORONTO

20. HOUSES, WINTER
42 x 50.

21. ELEVATOR COURT
Dated 1921. 38 x 44.
A. H. Robson Memorial Subscription Fund, 1941
ART GALLERY OF TORONTO
Plate No. 8

22. BLACK COURT, HALIFAX
Dated 1921. 38 x 44.

23. SPRING IN THE OUTSKIRTS
Dated 1922. 38½ x 44.

24. HOUSES, ST. PATRICK STREET
Dated 1923. 32¼ x 40.
Exhibited Canadian National Exhibition 1923, catalogue No. 178, illustrated.
COLLECTION MRS. E. F. ELY, TORONTO

25. GREY DAY IN TOWN
Dated 1923. 32¼ x 38½.
Exhibited The Tate Gallery, London, "A Century of Canadian Art" 1938, catalogue No. 81, illustrated.
COLLECTION H. S. SOUTHAM, ESQ., OTTAWA

26. ALGOMA COUNTRY
40½ x 50.
EMMANUEL COLLEGE, UNIVERSITY OF TORONTO

27. NORTHERN LAKE, AUTUMN
32 x 40.
COLLECTION MISS ESTHER WILLIAMS, TORONTO

28. Northern Lake, Autumn
32 x 40.
Pendant to No. 27.
Collection Colonel R. S. McLaughlin, Oshawa

29. Beaver Lake, Algoma
32 x 40.
Collection J. J. Vaughan, Esq., Toronto

30. Beaver Lake, Algoma
34 x 40.
Collection Gordon MacNamara, Esq., Toronto

31. Georgian Bay Island
32 x 38½.
Collection Mrs. Philip A. Chester, Winnipeg

32. Above Lake Superior
48 x 60.
Exhibited Ontario Society of Artists 1924, catalogue No. 49, illustrated. Number 121 is the sketch for this picture.
Rueben Wells Leonard Memorial Fund, 1929
Art Gallery of Toronto
Plate No. 9

33. Maligne Lake
Dated 1924. 48 x 60.
Exhibited "Exposition d'Art Canadien" Paris, 1927, catalogue No. 60, illustrated. Compare No. 128. A drawing of the same subject is in the Department of Prints and Drawings, The National Gallery.
The National Gallery of Canada

34. Lake Superior
40 x 50.
Plate No. 10

35. Pine Tree and Red House
Dated 1924. 32 x 38.
Collection Alan O. Gibbons, Esq., Ottawa

36. Red Houses, Winter
Dated 1925. 35½ x 45¼.
Exhibited Ontario Society of Artists 1925, catalogue No. 94, illustrated.

37. Dr. Salem Bland
40 x 36.
Art Gallery of Toronto.

38. Dr. John D. Robins
40 x 32½.
Collection Dr. John D. Robins, Toronto

39. Ontario Hill Town
22¼ x 26.
Exhibited Royal Canadian Academy 1927, catalogue No. 83, illustrated.
Southam Collection, University College, University of Toronto.

40. Lake and Mountains
52 x 63.
Plate No. 11

41. Mountain Form
Dated 1928. 60¼ x 70.
Exhibited "Paintings by Contemporary Canadian Artists", St. Louis, 1930, catalogue No. 20, illustrated.

42. Red House, Winter
35 x 41.
Hart House, University of Toronto

43. Fishouse, Coldwell
36½ x 44½.
Exhibited "Contemporary Canadian Painting", Ottawa, 1936, No. 32, illustrated.
Collection H. S. Southam, Esq., Ottawa.

44. North Shore, Lake Superior
40 x 50.
Exhibited "Artists of the British Empire Overseas" London 1937, catalogue No. 41, illustrated. Number 127 is the sketch for this picture.
Plate No. 12
The National Gallery of Canada.

45. From the North Shore, Lake Superior
Presented to The Public Library and Art Museum, London, by H. S. Southam, Esq.

46. Pic Island
50 x 60.
Collection Colonel R. S. McLaughlin, Oshawa.

47. Morning, Lake Superior
34 x 40.
The Art Association of Montreal.

48. Entrance to Coldwell Harbour, Lake Superior
32 x 40.
Collection J. S. McLean, Esq., Toronto.

49. Lake Superior
40¼ x 50.
The Rt. Hon. Vincent Massey, Port Hope.

50. Summer Houses, Grimsby Park
36 x 40.
Collection Lawren Harris Jr., Sackville.

51. Light House, Father Point
40 x 50.

52. Mountains in Snow
Dated 1930. 51½ x 59.

53. Isolation Peak
42 x 50.
Compare No. 133.
Hart House, University of Toronto.
Plate No. 13

54. Icebergs
32 x 48.
Collection A. S. Mathers, Esq., Toronto.

55. Mount Thule, Bylot Island
32 x 40¼.

56. Bylot Island
42½ x 50½.
The National Gallery of Canada.

57. Icebergs and Mountains, Greenland
Exhibited Empire Exhibition, South Africa, 1936 catalogue No. 830, illustrated.
Presented to The Art Gallery of Hamilton by H. S. Southam, Esq.
Plate No. 14

58. Abstract Painting
42 x 30½.

59. Abstract Painting
50¾ x 36½.

60. Abstract Painting
51 x 36½.

61. Abstract Painting
56 x 34¾.

62. Abstract Painting
55½ x 34¾.

63. Abstract Painting
51½ x 44½.

64. Abstract Painting
57½ x 47½.

65. Abstract Painting
60 x 60.
Plate No. 16

66. Abstract Painting
62 x 63.

67. Abstract Painting
29½ x 36.

68. Abstract Painting
30½ x 36.
Exhibited Canadian Group of Painters 1937, catalogue No. 31, illustrated.

69. Abstract Painting
28½ x 36.

70. Abstract Painting
32 x 40.

71. Abstract Painting
31 x 35¾.

72. Abstract Painting
30½ x 49½.

73. Abstract Painting
32 x 40.
Plate No. 15

74. Abstract Painting
43½ x 48¼.

75. Abstract Painting
40 x 50.

SKETCHES

100. Building the Ice House, Hamilton
Dated 1912.
Oil on beaver board, 10½ x 12½.
Plate No. 2

101. Algonquin Park Cottage
Dated 1914.
Oil on wood panel, 10½ x 13¾.
The Women's Union, University College, University of Toronto.

102. House in the Ward, Toronto
Dated 1917.
Oil on beaver board, 10½ x 13½.

103. White Houses
Oil on beaver board, 10½ x 12¾.
Sketch for a larger painting in the artist's collection dated 1920.

Friends of Canadian Art Fund, 1938.
Art Gallery of Toronto

104. The Barber Shop
Oil on beaver board, 10⅝ x 13¾.
Collection Dr. Walter Wright, Toronto.
Plate No. 4

105. Toronto Houses
Dated 1921.
Oil on beaver board, 10½ x 13⅜.

106. Houses in the Outskirts, Spring
Oil on wood panel, 10½ x 13¾

107. A Cottage, Metis Beach
Oil on wood panel, 10¾ x 13¾.

108. Batchewana Lake, Algoma
Dated 1918.
Oil on beaver board, 10½ x 13½.

109. Beaver Lake, Algoma
Dated 1919.
Oil on wood panel, 10½ x 13⅝.

110. Algoma Stream
Dated 1919.
Oil on beaver board, 10½ x 13⅝.

111. Waterfall, Agawa Canyon, Algoma
Dated 1919.
Oil on beaver board, 10½ x 13.

112. Algoma Waterfall
Dated 1919.
Oil on beaver board, 10½ x 13⅝.

113. Above a Beaver Dam
Dated 1920.
Oil on beaver board, 10½ x 13⅝.

114. Beaver Made Lake, Algoma
Oil on wood panel, 10½ x 13¾.

115. Algoma Country
Oil on beaver board, 10¾ x 13¾.

116. Trees and Pool
Oil on wood panel, 10¾ x 13¾.
Friends of Canadian Art Fund, 1938.
Art Gallery of Toronto.

117. Entrance to Quidi Vidi, Newfoundland
Oil on beaver board, 10½ x 13¾.

118. A Northern Lake
Oil on beaver board, 10½ x 13¾.

119. Lake Superior Country
Oil on wood panel, 10½ x 13¾.

120. North Shore, Lake Superior
Dated 1922.
Oil on wood panel, 10½ x 13¾.
Collection Mrs. Doris Huestis Speirs, Toronto.

121. Above Lake Superior
Oil on beaver board, 10½ x 13¾.
Sketch for No. 32.
Collection Mrs. Doris Huestis Speirs, Toronto.

122. North Shore, Lake Superior, Pic Island
Oil on beaver board, 10½ x 13¾.

123. Lake Superior Bay
Oil on wood panel, 10½ x 13¾.

124. Snow Squalls, Pic Island
Oil on beaver board, 11¾ x 14¾.

125. November, Lake Superior Country
Oil on beaver board, 11¾ x 14¾.

126. North Shore, Lake Superior at Coldwell Harbour
Oil on beaver board, 12 x 14¾.

127. The Old Stump
Oil on beaver board, 12 x 15.
Sketch for No. 44.
Collection C. S. Band, Esq., Toronto.

128. Maligne Lake, Jasper Park
Oil on beaver board, 10¾ x 13¾.

129. Coronet Glacier Near Maligne Lake
Oil on beaver board, 10½ x 13¾.
One of five sketches made on one day.

130. Mountain Sketch
Oil on beaver board, 11¾ x 14¾.

131. Glacier, Mount Robson District
Oil on beaver board, 12 x 14¾.

132. Mount Temple
Oil on beaver board, 11¾ x 14¾.

133. Isolation Peak
Oil on beaver board, 11¾ x 14¾.

134. Eskimo Tents, Pangnirtung, Baffin Island
Dated 1930.
Oil on beaver board, 12 x 14¾.

135. Icebergs Off Dundas, Devon Island
Dated 1930.
Oil on beaver board, 12 x 15.
Collection C. S. Band, Esq., Toronto.

136. In Buchanan Bay, Ellesmere Island
Dated 1930.
Oil on beaver board, 12 x 15.
Collection C. S. Band, Esq., Toronto.

137. Rice Strait, Ellesmere Island
Dated 1930.
Oil on beaver board, 12 x 15.
Collection C. S. Band, Esq., Toronto.

138. North Shore, Baffin Land
Oil on beaver board, 11⅞ x 14¾.
The National Gallery of Canada

139. Lake Harbour, South Shore, Baffin Land
Oil on beaver board, 12 x 15.
The National Gallery of Canada.

DRAWINGS

200. Houses, Roxborough and Yonge Streets
Pencil drawing, 6⅝ x 8.
University Club, Toronto.

201. Col's Grocery, Spadina Avenue
Pencil drawing, 6¾ x 8⅜.
University Club, Toronto.

202. Houses, Peter Street
Pencil drawing, 5⅜ x 6½.
University Club, Toronto.

CHRONOLOGY

1885	Born Brantford, Ontario.
1903	Attended University of Toronto.
1905–7	Studied painting in Germany, travelled in France, Italy, England.
1909	Travelled in Palestine and Arabia. Illustrations for Harper's Magazine and Norman Duncan's "Going Down from Jerusalem". Visited lumber camps of northern Minnesota, also for Harper's Magazine.
1911	First exhibited with The Ontario Society of Artists, Toronto.
1912	Spring: sketched with J. E. H. MacDonald in Mattawa and Temiskaming.
1913	Sketched with J. E. H. MacDonald in the Laurentians.
1914	Studio Building, 25 Severn Street, Toronto, opened.
1917	Sketched on Manitoulin Island.
1918	First box-car trip to Algoma, with J. E. H. MacDonald, Franz Johnston, Dr. MacCallum.
1919	Second box-car trip. Group of Seven organized.
1920	Third box-car trip. First Group of Seven Exhibition.
1921	Visited Halifax and Newfoundland; North Shore of Lake Superior with A. Y. Jackson.
1922	North Shore of Lake Superior with A. Y. Jackson.
1923	North Shore of Lake Superior with Arthur Lismer.
1924	North Shore of Lake Superior with Frank Carmichael.
1925	Visited Jasper Park with A. Y. Jackson. Autumn: North Shore of Lake Superior with A. Y. Jackson, F. Carmichael, A. J. Casson.
1926– 1927– 1928–	Summer: sketched in the Rocky Mountains.
1930	Sketched in the Arctic with A. Y. Jackson.
1932	Sketched in the Gaspé with A. Y. Jackson.
1933	Sketched Pointe au Baril.
1940	In Santa Fe, New Mexico, member of Transcendental Painting Group.
1942	Moved to Vancouver.

SELECTED BIBLIOGRAPHY

An extensive bibliography on Lawren Harris will be found in "Canadian Biographies, Artists and Authors", published by the Canadian Library Association, Ottawa, 1948. Besides many articles in magazines, he has written a book of verse, "Contrasts", published by McClelland and Stewart, Toronto, 1922. He is refered to either directly or in his relationship to Canadian painting in the following:

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A short history of Canadian Art. Toronto, Macmillan, 1939. Illus.

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Memorial Collection